



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

produced an effective work. Of kindred quality, both in subject and tone, is the 'Reprimand,' by J. B. Burgess, which hangs immediately beneath pretty 'Little Miss Rose,' by J. Archer, R.S.A.; it represents an old lady pointing out wrathfully to the venerable priest the younger of her two daughters, who stands in momentary penitence before them. In spite of the indignation of the old lady, and the kindly reproof of the reverend father, we are very much afraid that the young lady will forget all that is being said to her the next time she has an opportunity.

In respect of these two qualities, M. Gierymski, a Polish artist, in his 'Trial Scene from the Merchant of Venice,' falls rather short. The general effect is certainly good, and the tone admirable; but variety, action, and individual character, are wanting, and not a single member of the *dramatis personæ* stirs in us the faintest interest.

In the corresponding place of honour at the other end of the gallery hangs T. F. Dicksee's 'Cleopatra,' which, considering her queenly estate, is full of that dramatic intensity we desiderate in M. Gierymski. She sits back in her chair, with the asp writhing restlessly in her listless hand, while we can see, by the quiver of the lip and the dreamy, far-away look of the eye, that the happy days of love-dalliance will come back no more, and that she has done with the world and its pleasures for ever. The drawing of Cleopatra is, in every part—hands and arms, face and drapery—simply splendid; and we think, further, that Mr. Dicksee never painted so fine a picture. Its bright and lively colouring contrasts with the sombre tones of the picture opposite.

'The Holy Mother,' in white headgear and blue robe, sitting with the naked infant in her lap, is a reduced *replica* of the Madonna picture, by F. Goodall, R.A., that hung in the Royal Academy last season. On renewing our acquaintance, we think more of the picture than ever. The eyes of the infant Saviour beam out on the spectator with divine sweetness, and in looking at the Mother we feel that maternity also is divine. Mr. Goodall's other work shows 'Rebecca at the Well,' in white linen veil and rich yellow dress, full of Oriental grace and beauty.

Opposite this work hang two large canvases by H. W. Mesdag, representing the 'Lifeboat going out to the Rescue,' on the coast of Scheveningen, and the triumphant 'Return' of the same. The horizon of the first picture gleams with a whiteness which, when contrasted with the darker storm-clouds, has a wicked and threatening look; on the return of the lifeboat this angry white light gives place to a rosy brightness, indicating the peaceful setting of the sun. The life and excitement on the beach are finely rendered in both instances, and the pictures are, certainly, characteristic of the painter in his very best moods.

B. W. Leader strikes a key more cheering, and in 'Making Hay while the Sun shines' shows, by the number of his figures male and female, and the liveliness of their action, what a pleasant thing

haymaking must be. In one picture he presents the aspect of an English landscape a few months later in the year; he calls it 'An October Day on the River Teme,' and the almost leafless state of the trees, the yellowish tone of the fields, and the coolish greys of the light sky, lead one easily to the time of year indicated.

Above this hangs a clever study of a handsome young lady in a dark dress, by Miss Hilda Montalba; and in the corner is a very telling piece of colour, by her gifted sister, Miss Clara Montalba, representing a rather narrow 'Water-Lane in Venice.' While with the ladies, we can scarcely do better than call attention to the 'Great Expectations' of Miss Louise B. Swift; 'Foam,' a girl standing on a sea-girt stone, by Matilda Goodman; and 'Silvia,' a three-quarter face of a young girl seen against a damask background, by Miss Jackson.

Among pictures we have marked for warm approval may be mentioned 'Dangerous Roads,' by A. C. Gow, showing an old coach-guard loading his blunderbuss in presence of a deeply-impressed postboy: it is the best picture we have yet seen by this artist. 'Afternoon Sunshine,' with sheep coming along a road which leads through a heathery muir, by J. Clayton Adams, is another highly-meritorious work. The remark is equally applicable to the 'Flemish Landscape' of E. Des Schampheleer, and the contributions of P. Seignac, V. Chevilliard, C. Moreau, and T. Spring. T. Weber sends a couple of his fine sea-pieces; the one representing the 'Old Pier at Flushing' running out into the rough water, and the other the 'Ostend Pilot-boat going out.' Percy Macquoid's 'Breton Girls' are evidently trustworthy souvenirs of his visit to Brittany. J. Forbes-Robertson's illustration to Longfellow's lines—

" Long was the good man's sermon,
But it seemed not so to me,
For he spoke of Ruth the beautiful,
And still I thought of thee"—

reveals two young lovers in an old-fashioned pew, in old-fashioned attire, rehearsing once more the old, old story. There are a Ruth-like earnestness and sweetness in the face of the girl which enlists at once our sympathy, and we share the keen interest in her fair face which the young man at her side evidently feels.

Haynes Williams shows in his 'Rivals' two pigeons about to alight on a lady's hand. How exquisitely he can paint the varied textures which enter into the composition of a lady's dress, and make it a pleasing picture out of very limited materials! E. Long, A.R.A., sends a life-sized figure of a handsome, fair girl, whose sweet face and finely-modelled naked arm call forth at once the admiration of the visitor. He calls it 'Fanchette.' We are glad to see that the question, 'Who was Job?' put to the school-children by the lady in J. Morgan's picture, will meet with half-a-dozen ready answers from the eager pupils. The subject is treated with great freshness and spirit.

RECENT ART PUBLICATIONS.



AN edition of Coleridge's "Ancient Mariner," illustrated by Gustave Doré, is one of the leading illustrated books of the year. It is an imperial folio in size, the engravings being all full-page, thereby affording, by their ample dimensions, good opportunity for effect. Doré here appears at his best, if not also at his worst. The drawings exhibit in a remarkable degree the grotesque and extravagant effects in which he so much delights, but they also manifest his affluent imagination, his immense command over light and shade, his daring invention, and his passion for the sombre and wierd. It is impossible not to be intensely interested in looking over this series of drawings, however much one may be disposed to censure the theatrical extravagance that characterises some of the compositions. Fortunately, it is a subject that permits considerable license on the part of the artist, and for this reason it is well chosen by Doré, who is nothing unless he can revel to his heart's content in the wild, the fantastic, the lurid, the grand, and the sensational. The American edition is published by Messrs. Harper and Brothers, who

have printed the thoroughly well-engraved cuts in a manner wholly satisfactory.

It is a little singular that the only distinctive Art-work wholly of American origin is from the pencil of a woman. Miss Mary Hallock's illustrations to Longfellow's "Skeleton in Armour" are exceedingly good. They show excellent command over the *technique* of her art, with considerable inventive power. They have, moreover, all the tone and conditions of that rude splendour of the barbaric age which poets delight to imagine and painters to limn, and reproduce the ideal conceptions of the period with complete success. It is true no such vessel as that given could have survived the storms of the Atlantic, and no sail of the dimensions depicted could have borne it across the wide sea; but these and other practical facts that occur to us are probably, in an Art-point of view, critical impertinences. The artist has given us a series of charming ideal pictures, and we must accept them wholly in the poetical spirit in which they were conceived. As for Miss Hallock's picture of 'the blue-eyed maid,' she is a creature under her pencil to stir the blood of all vikings, old or young, and to give

the most timid of mortals courage to dare all dangers of sea or land in her behalf. The engravings are all admirably executed by Mr. A. V. S. Anthony.

A complete and richly-illustrated edition of the poems of William Cullen Bryant, brought down so as to include his latest productions, makes a very handsome volume for the season. The engravings are, for the most part, from drawings by Birket Foster, Harry Fenn, and Alfred Fredericks. They are generally good, and some of them are of special excellence. Many of Mr. Fenn's landscapes have supreme charm, and Mr. Fredericks gives several instances of his marked imaginative power.

There comes from abroad a very fully illustrated work on "Italy," that is worthy of special attention. It is a translation of a German work, and is illustrated with nearly four hundred engravings, about one hundred of which are full-page. The pictorial features of the book are very striking, the artists having succeeded in depicting with good effect the architecture, the people, the places, of the land of romance and song.

Bayard Taylor's "National Ode" is in every way worthy of the artist's pencil, and the illustrations by Thomas Moran, Alfred Fredericks, Miss Hallock, and others, in the edition issued by Messrs. Gill and Co., of Boston, are for the most part very good. The drawings have generally spirit and effect, but they are rather too *petite*. Mr. Taylor's noble ode is worthy of a large and imposing artistic treatment.

The artists mentioned above appear again in Dr. Holland's "Mistress of the Manse," in which there are also drawings by Mr. E. A. Abbey, Miss Bridges, and Miss De Kay. The illustrations to the volume are not very numerous, but they exhibit the characteristics of the artists, whose drawings have been faithfully reproduced by the engraver. Nearly all the Art-work of the year, indeed, shows good execution by the engravers as well as by the designers. It is only just to mention that Messrs. Anthony, Bobbett, Bogert, Harley, Linton, Morse, Marsh, whose work appears in all the better American illustrated books, cannot be excelled by any engravers in Europe.

Several works with illustrations by the heliotype process have appeared. The principal of these are "Gems of the Dresden Gallery," representing the most celebrated pictures in that world-famous collection; "Gallery of Great Artists," giving portraits of the most renowned painters; "Gems of the Gray Collection," giving a fine group from this remarkably large collection of engravings belonging to Harvard University; and "The Titian Gallery," including twenty-four of the best works of the great Venetian artist. Some of the plates in these volumes are striking and good,

but we do not believe it possible to reproduce by any process the real force and spirit of an original, nor can chemicals in any satisfactory way be substituted for the hand directed by instructed intelligence and art-feeling. Good engraving is never merely mechanical. The artist's sympathies, his feeling, his art-instincts, appear in his lines, so that work by a cold, hard nature, is always cold and hard, while that of a man with large art-sympathies reproduces the feeling, the qualities of tenderness or of force, that animate him.

Messrs. Stroefer and Kirchner, of New York, publish, with English text, a series of German illustrations of "Shakespeare Scenes and Characters," consisting of thirty-six steel plates engraved from designs by Adams, Hofmann, Makart, Pecht, Schwoerer, and Spiess. As a whole the series of pictorial illustrations of Shakespearean scenes is strikingly good. Some of the designs are too Teutonic in character, perhaps, but commonly the artist has been successful in the interpretation of character and incident. Makart, whose name is now so well known among Americans, is mentioned in the list, but there is only one subject from his pencil—this illustrating the well-known basket-scene in "The Merry Wives of Windsor." It is one of the best of the series, the artist having caught the individuality of the actors and the spirit of the incident with decided success. The parting of Romeo and Juliet, by Hofmann, is scarcely true to the Italian character of the scene; but the tomb-scene, by Spiess, is very good. Two scenes from "Julius Cæsar," one by Adams and the other by Spiess, seem to us thoroughly antique in spirit and design. We have never yet seen a satisfactory Othello from any artist's pencil, and in this book the designers have not succeeded better than others before them. Taken as a whole, as we have said, it is an excellent Shakespearean gallery, and shows that German artists are not inferior to German scholars in Shakespearean lore.

Mrs. Greatorex has issued a folio of etchings from pen-and-ink drawings, under the title of "Souvenirs of 1876," in which she gives illustrations of Mount Vernon; Independence Hall, Philadelphia; Christ Church, Alexandria; the old Swedes Church in Philadelphia; the Witch's House, Salem; and other mementoes of places identified with our early history. Mrs. Greatorex's etchings are well known by her series of "Old New York Houses." They exhibit boldness and freedom of touch, but with some exaggeration in their effects. There is rather too determined a purpose to be picturesque at all hazards. But we are glad to see in a lady's work the preference of character and strength to prettiness and pettiness. The folio is quite unique in its get-up. The etchings will be valued by collectors.

NOTES.

DIAZ DE LA PENA.—Narcisse Virgile Diaz de la Pena died in Paris, November 18th, in the sixty-eighth year of his age. His father was a native of Salamanca, Spain, but, having conspired against King Joseph, became a refugee from his native country and settled in Bordeaux, where his son was born, August 20, 1808. The elder Diaz was soon obliged to quit France, and, after various vicissitudes of fortune, finally died in London. Madame Diaz had, in the meantime, remained in Bordeaux, and after the death of her husband went to Paris with her son, who was then ten years old, and, to support herself, gave lessons in Spanish and Italian. After a few years' struggle in Paris, she took her son to Sèvres, and, while here, young Diaz turned his attention to painting, and studied diligently from Nature. While pursuing his studies in the woods of Sèvres, he one day fell asleep on the grass, and on awakening found his left foot and leg disabled. This trouble at once assumed an alarming character, and soon after necessitated the amputation of his leg. As soon as he had sufficiently recovered his health, he found employment in decorating porcelain plates and other objects. He sent his first picture to the *Salon* in 1831, and since that time he has painted a great number of works. At first he painted figures, but latterly he gave his entire attention to landscape-painting. In 1844 Diaz began to paint in that luminous style which from that time to the day of his death belonged only to himself, and which caused his recognition as the most eminent landscape-painter of his time. He delighted to paint forest-scenes, and was particularly happy in lighting

up the dark places with rays of sunlight, and touching with spots of gold the hoary tree-trunks. In 1845 he sent three portraits to the *Salon*, and in 1848 his 'Diana going to the Chase,' 'Venus and Adonis,' and 'A Pack of Hounds in the Forest of Fontainebleau.' His figure-pictures are extremely rich in colour, and, where held in private galleries, are greatly esteemed. One of the latter, a 'Venus and Cupid,' is owned by William T. Walters, of Baltimore. He has landscape-pictures in the galleries of the late A. T. Stewart and S. P. Avery, of New York; H. C. Gibson and Adolphe Borie, of Philadelphia; and other gentlemen in Boston, Cincinnati, and Chicago. Diaz was not a tall man, but robust in his appearance, and tawny as a gipsy. He was brusque in his address, but when interested became very eloquent. His hair was jet black, but age had begun to sprinkle it with grey. His large and deep-set black eyes, however, had lost none of their fire. Although encumbered with a wooden leg, one of the old-fashioned kind, which he facetiously called his drumstick, he moved about with great rapidity, and continued his sketching-excursions up to the time of his death. Diaz won the *Salon* medals in 1844, 1846, and 1848, and the decoration of the Legion of Honour in 1851. During the last ten years he had not exhibited at the *Salon*.

BROOKLYN ART ASSOCIATION.—The thirty-third reception and exhibition of the Brooklyn Art Association took place on Monday evening, December 4th, in the Art Building and Academy of Music in that city.